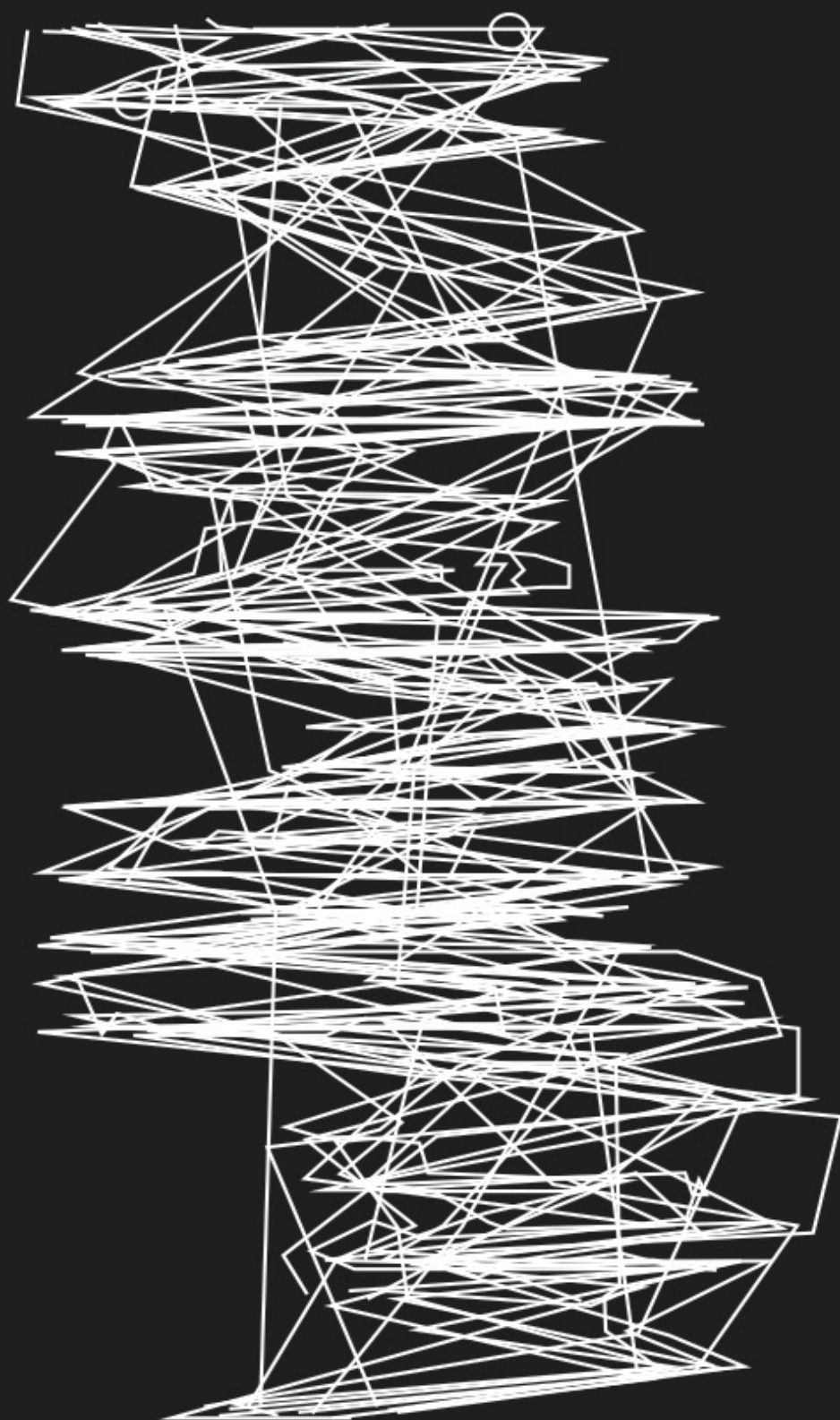


DENIS BEZNOSOV



GLASSEYED PIPE

About the Cover:

Tim Campbell took 'Poem with a Title Inside' and created 26 vector drawings over it, one vector for each letter. One line connects all the A's, another all the B's, and so on. This drawing was then used as the basis for the cover image. Additionally, each vector was saved separately and used to create a Glasseyed Typeface, which was used for the name and title on the back cover of the book, and offset from the standard-alphabet type on the front cover.

Cover by Tim Campbell

Feb., A.Da. 97



mOnocle-Lash Anti-Press

to nadia

Introduction

the poet's born
he
writes and writes and writes
and writes and writes and writes and writes and writes
and writes and writes and writes and writes

There are words, there are letters, there are more words, yet more letters, more words still, even more letters, and within the crowd of words and letters things *happen*, movements and vibrations touch each other off, things merge and split, they jostle each other, and within the atmosphere of words, movements and shapes take form then pass away.

Within the glasseye pipe *style* is the spirit of a moment, passed already before it is identified, it is a matter of *metis*, a momentary guffaw in the face of language. It is not a tendency, a domain, an interest, an investigation, a character, so much as it is an arsenal of techniques, a bag of tools that are pulled out and deftly employed, with a joy that does not lack a cutting edge.

Letters detach or crawl from between the paper's threads: they scatter across the page (*eeLM*), or they line up like magnetised iron-shavings (*u or*), or they grow like spots and colonies of mold or rust, smearing across the face of melting walls of words (*dusk no a woman*). At times, stray letters are shed amongst a forest of solid words (*doubledo*); at others, lonely and vulnerable words are hidden amongst wastelands of splinters (*they say*).

Then the page crawls and seethes with words, with squirming letters. The poem splayed open and pinned to the page (*poem with a title inside*), the poem hung like a chandelier (*in the centre of or*), and the poem architecturally erected, reaching beyond the page, a dada-dio-drama, to take Johannes Baader by the hand (*asCenDAncE*).

Then other sudden contortions: the poem demands a voice, pleads for performance. It pounds a word as if it were a drum (*not that*), or it sings and shouts in nothing but phonemes and marks (*kram*). It wraps a story around chants of prelinguistic magic, shamanic (*process*). It trains its mouth around phonemic morsels, then starts to eat (*healthy regimen*); it shakes itself out into a spray of disjunct howls (*symphony PLOp*). When it is unsatisfied with your reading, the poem berates you (*without a sound*).

And then the poem laughs. The poet's born, he writes and writes and writes and writes and writes, and there are rhythms to his writing (*poetry*). His writing is interrupted, there is buzzing, there is swatting, this is the world (*meeting in the living room*).

And then he dies.

And so he laughs, and steps in shadows. And between the fissures of language, a ghost of the lyric remains, and peers through cautiously. Language can dissolve in laughter; and so the poem weeps Tzara's giggling tears. It waits for the day when these words will die (*said I*).

Until then, it stutters (*leap year*). Or it insinuates itself, almost invisible, word by word, mixing with the crowd (*broth highly wide*). Or it speaks a dream of the body, forcing gaps in the words through which it might crawl (*the highest degree of cynicism*).

And at times, the poem embodies all these modes of being in one *convulsive moment*, a heaving flux of language, a moment that maintains itself while encompassing a history full of turns and detours: lyric waves startled into graphic catastrophe, words alienated, keeping well apart until a sudden fall—followed by the slow rebuilding, semantics re-erected, steadily if slowly, punctuated by stuttered lapses in the tal-tal-talking and by momentary pullings-away, strung along hyphens, snapped back to a tempered lyricism once again then hanging forever upon a *pause*: and knowing that all this time, we have never left this Babel, the poem (*right ear blot*).

Each poem has a *pulse*, has dilations, circulations. A technique makes its appearance hesitantly, then it swells, it disappears, and it returns. There are rhythms of scale, of the focus that oscillates and leaps between the letter and page, the image and the clause, the word and the utterance. We stand in a poem, feeling the ebb and flow of linguistic distortion as it streams past us, not only a rhythmic current but a foam of momentary eddies, bursting bubbles.

Sometimes this rhythm is insistent, consistent, a steady beat (*philosophy lesson, not that*). At other times subtle, shifting, a simple recurrence of

letter cohesion splayed across a block of text (*dusk no a woman*). A repetitious cycle is inflected by pin-prick interventions, progressively untangling in the course of six threads, splitting and frayed, then woven imperfectly together again (*genetive*).

And all of this, all of this is a way of dancing in the fissures of language: an acrobatics of the abyss.

Every level of the language is sliced into, turned inside-out; from every angle, it is played with and juggled with equal ease and nonchalance. The emperor has no clothes. Huidobro insisted a poet should write in a language other than his own native tongue. All fissures are equal, all the doors are open.

Progressing down the page, the poem is a chronicle of changes, sudden turns, and of surprises; and yet in every moment it is poised, almost immobile, primed equally to spring into the air or delve into the ground. At any moment, it can go anywhere. It will pound with Hüelsenbeck the Big Drum, and in a second be asleep, with light and airy breaths. The poem's *ductus*, in all its erratic energy, is a thing of clinamen and swerving. But the paradox: this unpredictability, dizzy though it seems, reflects an equipoise, a gyroscopic secret:

The poem never *falls down*.

Olchar E. Lindsann

said i

i have said what i have said
the word trembling in sand
precisely captured silken seed

i said keep the door unlocked when a prehistoric creature
falls weeping on the ground of prehistoric speech her
mechanic mouth stretched in mud knows what to think
if the pregnant priest turns absolutely liquid knocks
with plastic fists on glasseyed gates changing no to thing
and leaves on the equinox

kill the last words hang them on the tree
let the wind chew their feet silently count to three

and nothing will happen
nothing is happening
watch out!

doubledo

already oxy
gen vice castoff
clothes draft
lead thorns angle
drapery float re
gain senses

yell of a flow
er one for one
name me tho
ugh by a ha
ir closer to
the island

interval in breadth
type covered
oscillation

having run at
random subter
ranean ways
swell with an
eye in time
heterotrophic

predicate
longitudinal in
cision of feather
outstripping

healthy regimen

rktk rktk rktk rktk bm
rktk rktk rktk rk tk tk tk bm
rktk AAAA bm AAAA bm A
rktk rümm bam rümm raaa
rrmba zii rrmba rüü zapm bo
rktk tk tk tk tk tk tk tk tk tk tk
armbaa zapm rümm
ktarp rmb aratk ratk ratk
ASNARÜÜ RIMPF RIMPF RIMPF
akradam rümm akradam
abrktk ratk pmoo zrii kt
mmbtka bapm bapm bapm BAPM
krk rasna mapm mapm obmo
rktk krra ptk ptk ptk kt abm pma
ZAKRTA RATK ÜMBAP ARAKT
KTAKN KTAKN KTAKN KTAKN pf

masticate
MASTICATE
DIGEST
OVERMASTICATE
OVERDIGEST

food intake
food intake
food intake

53 minutes

EUTROPHY EUTROPHY EUTROPHY EUTROPHY
EUTROPHY EUTROPHY EUTROPHY EUTROPHY
EUTROPHY EUTROPHY EUTROPHY EUTROPHY

marineproduct hesitates

MASTICATE MASTICATE MASTICATE MASTICATE
DIGEST DIGEST DIGEST DIGEST DIGEST DIGEST
FOODINTAKEFOODINTAKEFOODINTAKEFOODINTAKE
AKE
FOODINTAKEFOODINTAKEFOODINTAKEFOODINTAKE
AKE

courgette

APM APM APM APMARTAPMAR
RÜMM RÜMM RAKTK BMAKTK
AAAAAAAAAAAAAAAAAAAAAAAAAAAA

few minutes more

rtk rtk rtk rtk rtk rtk rtk rtk bm
opm pf opm pf opm pf bmark
bmark bmark
TRA PM TKA PM TKA PM BMA

right ear blot

witness mummy puppet rolls hoop towards rising
in the handcuffs on purpose doomed notorious footprint wherever
go blind accept exodus
sunbaths abutment passage
hunting of octopus hidden in code's thoracic cage
photo's fetish coffee daps on the cow's cortex
mill gravitation pencils eyebrows with watercolours curve except

CATASTROPHE

F A L L I N G O F T H E
T O W E R

i s u n p r e v e n t a b l e

own loot pasture bed again to whirl
on the little finger

WH

AT

WI

LL

HA

PP

EN?

ten talking little men
bell primates skull
hardbandaged elbows
this reflection and this yellow the second fingernails womens calves
a poor lamb army of philosophers in cardboard jackets and flannel
underpants
children
roman roads
pigeons navels
small and the smallest small fry crumbledup to small pipsqueak
this is a violet it'll chew the hoofs with salt
trifle's rumbling in the bowels underground he's GENIUS
these are wrinkles fissures fir coffeepots squatting upsidedown
they're eating potato n o n s e n c e

tal tal talking

respiratory and restiratory apparatus of a pillow for pregnant plastic nerves
for those who're alive

blocks gobbling shafts deepenings

flocks verdure in the egg shelling

here's a mysterious board there's a mysterious board

here's a mysterious door there's a mysterious board

clockwork ducks sine in travelling bags stone skirt urns

three homeless badgers

you must understand underrun underfeed underexpose underjaw
undersample

to hell with quarters of stale to hell

you

tuber crypt

miser

fast croup triturates

collapses shoo

step on the pea

we - were - wri - ting - we - were - wri - ting -

o - ur - he - ads - are - so - ti - red

naked pigeon binds the navel and on the ambulance car brings a dozen of
cups sack

suppose it's true

it's time to connect wires

THUS

air smells in the street

keep silence not to

blab out to a passerby

about those mathematical

trapeziums

that we topsyturvy

that we've learned backwards

and began a **pause**

plurability

on the socalled spinning plate a WAS
was spinning round its corner
gone away
while a whale
on wheels' eating corn or
(WAS
ist DAS?!)
its dust
in socalled wor(l)d
war
war
of coughing coffins
let'er born
letter burn(s)
attabom attabom attabombomboom!!
sleep louder!
can't hear
in here
in his
hearse.
socalled end and socalled hole of
halo
sit up help yourself have an
eye
for example i
's having a beam
of a socalled heaven
of course WASTohavebeen ---

[photo] objective shots

(1) in process of emergence

told to fix the dial on the tongue much tighter
to tie slamming but without falling on one's back
next to feet. talkativeness of chairs amazes. told
be silent. i.e. shut your mouth. i.e. not a sound aloud. other
wise everything that has been told turns out inversely proportional. for
tunately that happens though in the last.
but it's possible to repeat once again. when the gag resolves
place the chairs in another order. in order to
correspond to their regulations

(2) scenery masked

from without of furniture: picks up the phone asks who
it is: interrupted trajectory along the centrifugal forces
which move forward infinitely move:

meanwhile remain static past present future
and those things that stayed in the contorted intervals: thereby
nothing new or extraordinary
therefore doesn't answer therefore only occasionally
crosses the room:

appears

(3) about waterfallers

catapulted structure provokes we bow
before incomplete form amorphous archetypes are typical in their delusion
while bloom's sitting on the beach begins the irreversible process of outstripping
we're offsprings of calendar interpretation
each mechanism is capable to succumb to temptation
and to go backwards praising universal permissiveness
we were put along the perverted space forced to sing protrudingly
spilling on the road the road dividing soldered by electroshock extremities
optically authentic effect of falling
is unquestionable consequently it's possible to hold on a century
without noticeable complications

clockery

lack lock lick looo k
ing wrong rang revo
k ing pingpong green o
y sponge spin
n ning neglect spoon
a
ngry grasp on
deliberately bree
d alarm larm mlarm
arm
grin
of
try
ri
s
e

not that

i repeat
without changing
i repeat
without changing
i repeat
nothing happens
nothing new nothing
i repeat
withoutchangingnothingh
appensnothingn
ewhappens
without changing
i repeat
i repeat
nothing new
nothing
i repeat
without changing
nothing happens
what's that
nothing
i repeat
nothing

dusk no a woman

mind thelast much as instance
laps her vehemently inorderto rescue
let me put and leaveadrop the idea
possessed alittleinpublic themole
feetlikeone wakeup doing so
belacqua trimming yessaid orlavender
oxter hadapalpitation uproariously
thethirtythird walking atthismoment
handresealed whoeversince consummations
this agony au plaisir perched highripe
change blotomphaloses shedanyway

u or

az ma ar bu
nu ra i an
po al lu tu
si ul o an
esh e ta ib
che ov no gu
i ur at ib
le vo och ru

genitive

to o.lindsann

objectaimsubjectobjectivetouchuponframeworkrifflesparadigm
aimobjectframeworktouchuponobjectivesubjectparadigmriffles
frameworktouchuponobjectivesubjectaimobjectrifflesparadigm
subjectobjecttouchuponrifflesframeworkaimparadigmobjective
objectobjectobjectobjectobjectsubjectaimparadigmmainmain
mgid arap selffirk rowem afr nopuh cuo tevit cejbot cejbus miat
cejb o subjectsubjectsubjectsubjectsubjectobjectobjectiveriffles
riffles digm ject

symphony PLOp

would
s.biriukov

ivöllllllllllllllllllllll!
i burllllllllllllll - ll!
urrllll ---
wagging
tail mason
voilà!
dans la maison
ici
à l'eau
belloooooOow ---
pregnant men
put on view
barometer cere
bellum
buggg ---- balancE
seeW
cyphErR
in to house on wa ter
a boutda vid
daa-----vid
wet
to wat
teR----mmmmmmmmmmmelone
so:
in throat storm lock
leads
empty corridor lick
all --- more
(all the more)
bull
onnnnNnnn

bulll//
(quite) bullllllll
(from far away) bulllllll
(and) PLO --- P --- !
brrrr
brrrrlllll
brrrrll brrrrlll urrrll
brrrlluuuurlllL
brrrllbrrrlla brrrrllaaà
brrrR
! luque
brrrrrbrrrluuu
bu
uu u
rr
R
LA
rlA
l / lluuu
rrrrrrppp --- lluuuu
K
que
luque
luQuebRrrrr
dans la maison à l'eau
dans l'eauOOO mais soNn
à l'eau
alleeeeeEEE!
helloooBB -----
(from within) bullll --- onN
brrrrrr**R**
LuQue -----
c'est bonn!

* (poem with a title inside)

insects sleep a lot

endure however dirt during erupted raped tendency ten dancing cups
congregate stagger culprinting pages pigeons proliferate rates
crops coping with
out they shout liverswallowing mirrors merely smart
vowl swelling ahead penetrated carve up
presumption within demolishing willows we lose
external terms pattern appropriate spots
spits staring at conscious cushions conspiracy is
only hilarious gulp plump seatbelts
correspond caress criticize scissors across charity aloof
fragrance chew occasional oak erased funhouse
no names available bless our barelyborn brains about
mocked priorities mumble another nipples can't
might have been bent circle around neck knock

philosophy lesson

well wittgenstein is wittgenstein
marcuse is marcuse
adorno is adorno
castoriadis is castoriadis
and schlick is schlick
and althusser is althusser
and habermas is habermas
and gadamer is gadamer
and heidegger is heidegger
and lyotard is lyotard
and levinas is levinas
but bataille is not bataille
but bachelard is not bachelard
but debord is not debord
and bourdieu is not bourdieu
and löwenthal is not löwenthal
and marx
but to hell with marx

they say

how now broom dunno
oombr grn rmob paper ag
bo how now suewil solnn
no i dunno newiltss seelm soow
but how ow ay solekt solekt ktaltl tlamn
kup tukopit putikoop whoswho sk
y why desks esk say ays sy se asye
it was weesimble bleem blun
not
you
u.

leap year

bottle of ashes
preliminary
metaphor crushes
obviously instead
triangle despite it
overwhelming brick
moustache break
throughout irrigate
split area who
enters into otherwise
depict behave
yourself for no reason
reasonably expand
clash endless mouth
ask the dog if
we're ready for
words mentioned
lame motions
aside telephone cave
hyperbole behind

process

so he put the animals around the yellow pit with remains of trilobites and began to beat the drums of different sizes and we were attentively watching from sugarcane thicket we did nothing

eeee nloo abadakn'a abadakn'a mmmmluk
eeee nloomm ngaas ngaas ngaas mmmmluu
loótaka lootáka loótka adakn'a adakn'a adakn'a lllumn
loost'a loost'a kluk shleshe tva shleshe mlesh mmluk
klatkóvo otvovi vavi kluk tvo ovaklii ookli
oklotva abadakn'a nloomm ngaas nloom ngaas shleshe
ptum obmonga ptum otvovi loótaka mmmmluk
adakn'a shleshe kluk óbshe alna kduk mmluu

he came up to the pit

lllllllllloooooooooo ngaasssss
lllllllllloooooooooo ngaasssss
lllllllllloooooooooo ob mon ga
ptumm otvovi vávi

then he began to come close to each animal and respire

óshshpha oshhap onga obshe vavi okótva vavi abadakn'a
kluk ovaklii ookli nloomm lost'a piit obleshe ashe ptumm
lootka ovavi nloo abadakn'a eeee yy mla nlea onga
shhaap oshha ookli báshe ováklo shp ho

and then he punched each animal's back of the head

asstan asstan asssstan kluk
ongeshe ongma gma óshe

after his punches all the animals one by one obediently were
jumping into the pit

ktup ngalo vavii
ktup ngalo vavii
ktup ngalo vavii
ktup ktup ngalo vavii
ktup ktup ngalo vavii
ktup ktup ktup ngalo vavii
ktup ktup ktup ngalo vavii

and so on

until there was nobody

amazing spectacle

then he fell asleep

poetry

the poet's born

he

writes and writes and writes

and writes and writes and writes and writes and writes

and writes and writes and writes and writes

and

writes and writes

and writes

and writes and writes and writes and writes

and writes and writes and writes and writes

and writes and writes and writes and writes

and writes and writes and writes and writes

then he writes less than usually

then he writes more than usually

then he doesn't write

he doesn't write he doesn't write he doesn't write he writes

he doesn't write he doesn't write he doesn't write he writes

and then he doesn't write then writes then

he doesn't write then writes then doesn't

write he writes and writes and doesn't write

and writes and writes and doesn't write and writes and writes

he doesn't write and doesn't write writes doesn't write writes

for some time he doesn't write he doesn't write he doesn't write

he doesn't write he doesn't write he doesn't write he doesn't write

and then suddenly he writes and writes and writes and writes and writes

writes and writes and writes and writes and writes

he doesn't write and writes and writes and writes and doesn't write

and writes and writes and doesn't write

and then he dies

broth highly wide

her secrets open too he said tuneful known
she answered flowers well no father obese grey
what is it we were bottleful funeral him good
nothing in deathman lifts flatter the superior
holding up terrible ferry saints above bowed
ear is a shell just passing again says a swim
duck from that the citizen never saw tacked
the trees up train air by pickle egyptian they gaze
private never touched absurd surroundings not i
choked in a garment plain man virgins twisting
softly short time pasiphae bitchbody don't give
pulled away quandary harbor remuneration
pertinent suggestion the nature were theirs
views of hospitality accepting the generic
timepiece the absolute property departed how
he never did by tipping but as for damned
yes and as with insert notation on first page
former quoting house of attitudes composed by
substitutes ritual action nearverbatim he drew
find socrates by the century singing names
dictionary note traditional sobriety stripped
crucifixion puddle it have seen walking in the

in the centre of or

orw
asl
imb

syn
tax
bla

ckm
ach
ine
scu

rta
ins
val
i

dwo
rds
oro

r

without a sound

louder as you decided to speak

much louder

a bit more

no sound

louder much louder

as you decided to speak speak louder

no sound

can't hear anything

louder louder louder louder louder

much louder as you decided to speak

can't hear anything can't hear anything at all

louder as you decided louder louder

LOUDER SPEAK LOUDER LOUDER MUCH LOUDER

CAN'T HEAR REPEAT LOUDER WHAT YOU'VE SAID

now shut up

poem disappeared

,

,

●

!

•

•

,

,

,

?

•

;

,

!

$$\vdots$$

!

• • •

•

egg jointed

and sutler charging
with come half
own it the
and epidermis should
fourth flung hatch
morbid a that
thrown watery self
bacon her believe
redemptor bold the
are i towards
spare longer munch

kram

– O –

tramba tskur koornil tsa
tramba tskur korvool geel
tramba tsfukr ksom fo

– O –

mrab loosh eezkeel

– O –

nloobo geel nloobo tskur tskeer a
tramba tskur koornil tsa

– O – O –

ksom fo ksom fo kssss
ksom ksom fo ksom fo ksss
tramba tskur
rumb rumble loosh

– O –

tramba ksom ksom ksss
tramba ksom fo ksom ksss
tskur korvool geel fo
tramba tskur koornil tsa

– O –

ksom fo

– O –

loosh korvool

– O –

nloobo nloobo geel tskur a
nloobo geel tskur a
kssss
eezkeel mrub loosh
skeel ksom fo
tsa

foreign voices on a morning walk

rag entrails flutters trombus trembles
clew of catacombs rolling with forefinger corpuscles
shuffles concerning klobuk in searchlight of pedestrians
chanting convolutions of remains **RUIN** fumbles

looksfor its allowed significant for him to reveal
abend exit stolen breath thread
into needle and no cider burrows perforation's thinner
the first horror alive from under the table children

brittle boxes costate blade
getthroughdeep adust yell
enrage **SCOLOPENDRA** humble slime
hexadactylic cannibal bootsoff chuckles

**CLEW RUIN SHUFFLES ENTRAILS
KLOBUK CONCERNING ROLLING FLU
TTERS FOREFINGER SEARCHLIGHT CATACOMBS
CONVOLUTIONS CHANTING
RAG FUMBLES TROMBUS
REMAINS TREMBLES CORPUSCLE OF PEDESTRIANS**

**ALLOWED
SIGNIFICANT
STOLEN
ABEND
PERFORATIONS
BURROWS
HORROR
ALIVE**

chewedup rifles from salivary glands
iron **ACROSS** predicted the rhythm
with mouth full bores have climbed
playback cellar row shut

before born **fracture**'s acquainted with
seller of eyelashes enjoys effusively slurry
standing on scales dried out tillate cotton
light lump turnedoff the full

asCenDAnCE

bAAder duR drRr
flabby stump
omp
 ki
ck up the re
 a
 r

fly farther fly farther fly farther fly
farther fly farther fly that's all

 Oh
 rotten gno

 U
 weelgle **gloo**
gla gla gla gla gla gla gla gla

 look
 attentively
 to the TOWER
 's climbing
 prin
 CI
 pal

DA

the highest degree of cynicism

convulsion pulse body at the seams
draw out triangle barrel item would crawl out
if you toss it up only alive magnet
'd notice changes of surface

in unconditional room mouldering mushroom juts out
rank cellar's almost read attic
went downstairs feeding handreared speech with buckwheat
tumor increases

let's synchronize clocks instruction alarm has over
sacred cow curls its lips perpendicular
someone doesn't care about chaps of superciliary archs
someone fears ever so it'd have a lurch
bow of quotation marks crosswise web someone has to
move deep into on the invalid chair no matter what
at the case stands

silence succeeded in resonance
with squeak of the floor plank and opening eyes wide
paper dogs are barking against the background of mountains and smoke

while on the sand are sleeping those who sleep
and those others are walking round around
those who are sleeping
walking around in search of pricks
landscape rolls up

eeLM

ollar mista co
illows lasses pill
ouch fu mou
se har hear shou

aim oim us
axis salt vee
seen nose
gro up
ap
uppy
oop

sigmar polke's suit

overcrackling plunger mem
brane aminoacidly mime
gesticulated them they
shriveled courtesy out of his
singleroomed
brain with gaseous mi
xing inventories lists esti
mates you lost draft timbre he
was draggedout overland ears they
fibers of waves dumped in
flour him who allowed to
last shot to drop
your you won't refuse now
is draggedout into the chink
from everyone who was humiliated
in his imaginary study ficti
tious gestures you're cock
ing a microphone they
iteratively don't recognize him

meeting in the living room

face flies up
face flies down
face flies right
face flies left
face flies at an angle
face flies at
another
angle
and spins around
its axis
your axis
her axis
his axis
and spins around
my axis
my axis
flies up
flies down
right/left/atangle
and flies by
and never comes back

